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Fig. 34. Dwelling in Makonanám (Ojek Family), Spanish Guinea.

344 fire gets too hot for him, and wards off the smoke from his face
517 like a person gently but firmly sending a little child away! He
538 looks as though he is talking to the fire and delivering a speech to the logs. Everybody listens in silence, everybody hangs on his words. And then follows a deliberate pause, after which he begins anew with impressive intonation; and at familiar places all the listeners enter into the narrative with a brief choral song in response to the solo part of the old man. Or there may be a
344 bit of gossip to relate, with a hubbub of biting words, an oc-
517 casion for spontaneous gaiety to prevail. On yet another oc-
524 casion a performance by a famous xylophone artist will draw
● 533 the population to the meeting house. The entire village, women and children included, takes part in these recitals; the children beat out the rhythm with small pieces of wood, while the women, with great dignity, beat together groundnuts and ngon which represent the "fee" and, softly humming a refrain, cast a meaningful glance in the direction of the tireless player.

342 The dwelling (ndǎ; plural, mandǎ), Figure 34, like the meeting house, /70/ /Fig. 34 appears here in the original text/ has a gabled roof and a rectangular ground plan. Like meeting houses, dwellings have both temporary and permanent forms.

539 tǫ̀bǒ̀ nale, adzǫ̀ǒ̀ a n'abě
833 remain thus, affair it is bad.
836 Chorus:

A ta ma vū or a na ma
Oh, my father, I am dying, Oh, my mother, I

vū.
am dying (4).

[195] 4. The Negro dies on every occasion when something unpleasant happens to him; the chorus thus speaks from the point of view of the woman who is in such despair concerning this "bad affair" that she would almost like to die.

836 Although there are no actual prostitutes, a number of the
548 women enjoy the free life of a girl and up to the age of 30 or 35 years remain ngǫ̀'n, "girls." This kind of "girl," to whom every man, boy or adult, whatever his name, whether he is handsome or not, is equally /255/ welcome, is called a ǹnzīla. The fact that people have no better opinion of her than we have of a loose woman is shown by a song sung at a festival for the [533] souls. In its own way this song represents a delightful satire and, for the Pangwe, an extraordinarily witty, poetic achievement. I have reproduced it in Section 20 ("Music") /Ed., not translated/.

831 In spite of the great sensuality, relations between the sexes do have finer traits; tactful behavior, precise observation of prescribed forms, and profound spiritual sensibility are not absent. The ingenuous conduct of the young man toward the girl's parents and the naturalness with which the young people enjoy their love, without obligations, without social prejudices, have something almost ideal about them.

Memory Game, nkuk-ondüle, made of Wood, Southern Ntum Region. A little over one-fifth actual size.

Fig. 113

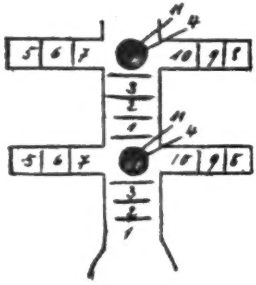

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Fig. 114
Two Sections of the Memory Game nkuk-ondüle.

lower arm, and the hand), and finally by the upright knob, called tsăngetsă̋ngę (the red one; red as the color of reproduction, of life), by which originally the male sex organ was doubtless understood. The implement is thus unquestionably supposed to represent a human body whose members are multiplied. [822] [631]

The game is played by two people, one questioning, the other answering. The former, seated in the circle of listeners, holds the implement in his hand and indicates the various points that /309/ must be answered. At each one he calls out: "zĕ zĕ?=- What is that?" (phonetically assimilated and corrupted from dzĕ dzĕ). The principal player sits farther away and answers the questions in rhythmic song while the others stamp their feet or clap their hands in time. He is, of course, not allowed to make any marks to aid his memory, such as dividing a little stick into the corresponding number of sections. This is brainwork. 524 153 [533]

The 11 questions, which are the same for each segment, go as follows: 153 524 539

1, 2, 3. (see the corresponding numbers in Fig. 114)

nkúk ondüle wǭle.

Body (of the) ondüle here. That is the body of the ondüle.

who were settled among them and the Boulou. The last Beti groups to cross the Sanaga, blocked by those who had preceded them, have turned perpendicularly or obliquely to the general axis of migration.

The total migration was made exclusively by land, even when its axis followed the course of a navigable river. The Pahouin are not users of the pirogue, and the customary trails followed along ridges rather than valleys. Settlement is mainly linear, stretched along trails and, now, roads, in long ribbons, separated by empty areas.

The traditions dealing with this exodus are of three kinds: the collective tradition of the group, varying in detail from tribe to tribe but always agreeing in the broad outlines of the same theme; family traditions, consisting of a commentary on genealogies, the majority of which have not been collected and are by way of being lost due to the abandonment of the customary training of boys; finally, a pseudo tradition of contemporary invention, which is far from the least interesting. I shall here give an account only of the principal features of these traditions and, first, of the collective tradition.

According to this, the ancestors used to live in a country called mvo' ékanga or mvo' ékañ'a (Largeau: mvôgh étangha), which means something like "cloudy country" or "honorable country," depending on the tone, or perhaps both at the same time (1). I have

1. a) Radical kañ = to honor, to respect, whence ékanâ'a = honor, respect, veneration; b) radical kañ = to mark, to design, whence ékanga = mark, design, cloud; c) verb kañele = to lash, to shape /timber/, whence ékanga = bridge.

pointed out previously the legendary features of this land in the east, the details of which vary according to the informants. It should be observed in passing that they differ as to whether or not this land was the actual cradle of the ancestors and whether the latter came from a place located even more to the east, as the present pseudo tradition assets (2).

2. The last of the Ntoumou storytellers sing to the accompaniment of a guitar, mvet, the exploits of the bikañ or bo'bikañ,

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superhuman heroes, who include not only their ancestors but also the earliest well-known Europeans: Ngôtô Zambe (Rev. Good), Mendômô (Hauptmann von Hagen), Akôk (Marius Pascalet), etc., thus are found to be naturalized as it were and incorporated into tradition.

Driven out of this country by red giants (or by a red giant), the ancestors, fleeing to save their lives, were brought to a standstill at the Sanaga, incapable of crossing it until the intervention of the guardian of the waters, a python according to Beti and Boulou, a crocodile according to /16/ the Fang (1). By stretching himself across

1. Bertaut gives the names as mot yom and nga medja or ngan meja. Discounting a mistake in transcription, these expressions could mean "a being to be supplicated," "crocodile to be supplicated," from môt (Fang, môr, mur) = person; ngan = crocodile; ja'é (Boulou) dzak, dzaghé (Ewondo, Fang) = to ask, to supplicate; yom = to beg, to implore.

the river this animal formed a bridge which the ancestors crossed family by family, in order of primogeniture, until the moment when a child (or woman) wounded the animal's back by letting fall a weapon (or a torch). The animal dived below, abandoning on the right bank the Beti group that is still there today.

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Osoe Nnanga, whence Europeans have derived "Sanaga," means "white river" or "river of the albino." White is the color of death; ghosts (bekôn) are white; albinos are thought to be offspring of incubi. Lastly, the land of the dead has always been situated in the west, toward the sea (mañ), even though the Pahouin could not have known the sea except by hearsay. Considered in connection with some of the legends collected by Trilles, these facts may lead us to think that the Pahouin in crossing the Sanaga were entering, at least symbolically, the land of the dead.

When they had reached the left bank, they found their road blocked by an impenetrable forest, with the single path obstructed by an

791 suggest those of the sorcerers they were fighting, as do some of their procedures. Like them, /high initiates/ were capable of telekinesis and bilocation, etc. Trilles gives numerous examples, some of which he claims to have observed himself. Like /sorcerers, initiates/ could transform themselves into animals or make use of a dedicated animal, élañela. They killed people from a distance, especially by casting a spell on a token /témoin, "witness"/ of the classical type, or by acting directly upon people with their power, ngul, by forcing them to submit to their will. Like sorcerers, also, they could be victims through repercussion.

Considering the circumstances, it is not surprising that /121/ magicians and sorcerers have often been confused, nor that some magicians have been led into making evil use of their knowledge, nor, finally, that contemporary associations, like the mbuti (bwiti), intended to combat sorcery, have borrowed its methods, even in their criminal aspects. [754]

533 789 In addition to the magicians proper, there is the singer, ñyia bia, who plays an important role in all rites, including initiations. Every important rite and ceremony has its musical accompaniment, with a specific orchestra for the occasion, and a choirmaster, who leads the incantations and acts somewhat as a master of ceremonies, without himself participating directly in the sacrifice or the magical act. It is peculiar to the ñyia bia that he is present at the three major rites, sô, ngil, and ndôngô, as at all magic ceremonies, no matter what his affiliation; apparently he is not liable to the prohibitions concerning participation affecting zesé bôt, ordinary or profane people. He buys and sells or inherits his songs, is not assigned to a caste /n'est pas casté/, yet seems to have enjoyed a certain immunity during the wars of former times, but this may only have been the case with the most celebrated of the beyia bia. There are also female beyia bia, who enjoy the same prerogatives in feminine rites. [424]

778 789 Magical equipment consists, first, of the instruments appropriate to each rite, drums, horns, rattles, bells, the ngôma harp of the bwiti, etc., with a great variety of additional diverse objects: fly-whisks, akpwassa, sometimes mutilated; antelope horns filled with mebiañ; human and animal skulls and bones; pots and calabashes; engraved and decorated magician's spears; masks; the bwiti broken mirror; bikpwélé (iron "bride-price money"); shells, etc. Every magical act, every rite, has its own properties, the complete description of which would require a separate monograph for each. We [534]

212 Largeau /sic/) and the mekutu alele, bundles of little sticks making it possible to communicate in code, they had a kind of pictography, ntilan, with tens, if not hundreds, of signs, mindem. These we know (insufficiently) from the counters used in the abia game, a kind of tarots, used as a game as much as for predicting the future; the pieces were made of the seeds, or rather the pods, of a mimosa common in the forest (Tetrapleura /125/ thonningii, according to Trilles). These signs had a surface meaning, understood by all, and an esoteric meaning, restricted to initiates. They made it possible if not to write down traditions as a whole, at least to draw up a kind of aid to memory to be used by the beyia bia. They also enabled scouts to leave messages for a main body of fighters that followed. Each clan, each family had its own ndem, sometimes depicted in its tattoo mark, ndan, which thus constituted a sort of coat of arms.

538 The old literature included stories or tales, minlañ, songs, bia, and chronicles, minkañete.

Trilles is responsible for collecting most of the tales (no. 165), which often took the form of fabliaux whose hero was none other than Ol' Br'er Terrapin, Kulu (emphatic or personal form of kul), the earth tortoise (Cinyxis erosa), surrounded by Beme, the wild pig, stupid and gluttonous, Ze, the panther, mean and cunning, its principal enemy; Zo'o, the elephant, the king of beasts; Abɔp, the spider, artful and obliging; and the majority of the other forest animals (except, it seems, snakes, which no one ever likes to mention). Kulu, thanks to his shrewdness, always ends by getting out of the holes in which his caustic spirit or the old hostility between him and Ze have put him. Tales of magicians were also told, or stories about the conjugal mishaps of supposed ancestors. All such tales were in the public domain and were recited by anyone who felt competent. This was also the case with the puzzles and riddles that young people put to one another as a kind of flirtation.

533 Songs, however, were performed by specialists, even aside from ritual or magical songs. Some were used to accompany dances; they represented the most complete form of musical expression, with the tone of the words supposed to fit the music while being related to the movements of the dance. There are still beyia bia competent to lead a dance of this kind by improvisation, but they are few and very expensive. There also still exist players of the mvet (harp-guitar), whose repertory includes, beside the old sung legends, some modern

533 skits, often satirical, sometimes to the accompaniment of European tunes that have been adapted to the instrument. Choral song, finally, is very popular, using imported tunes that are often considerably improved by the native interpretation which makes extensive use of fugue and counterpoint. Unfortunately, these modern airs are not suited to the tonal system of the language, which they tend to impair when words are adapted to them.

538 173 827 Chronicles, minkaffete, of which the salutations, mebatan, were in a way summaries, were part of traditional training and were recited only on solemn occasions. They are falling into oblivion because of the considerable demands they made upon the memory and because of the time necessary for learning them by heart, without mentioning the fact that they contained incomprehensible passages, perhaps borrowed from tribes that were neighbors of the Pahouin before their great migration. /126/

177 538 The systems of transcription introduced by missionaries were first used to translate the Scriptures and to compose hymns, which have not always had a good effect upon the language but have nonetheless become classics in spite of the mistakes and improprieties they often contain. After these works produced by Europeans in the native language, there have appeared in rapid succession works composed by Pahouin writing in their own language. The most remarkable is without doubt Nnanga kôn by the Boulou, Jemba Medu, which describes Boulou life at the time of the arrival of the first white men (nnanga kôn = phantom albino). This, to my knowledge, is the only novel composed in one of the languages of the group; its popularity is prodigious, to such a degree that its characters have entered into contemporary Boulou folklore.

204 There is a missionary press in Gabon and in the Cameroons. The papers with the largest circulation are Nleb Bekristen (Christians' Guide) (Ewôndo, Catholic) and Mefoé (News) (Boulou, Protestant), which is read as far afield as Gabon. The lay press in French is not of much importance and its publications moreover are usually short lived.

538 A Pahouin literature in the French language is a recent — and significant — phenomenon. Oyono and Eza Boto-Mongo Beti are both from the Cameroons; neither Gabon nor Spanish Guinea have up to now produced a novelist.

535 The dance has lost a great deal in being deprived of its old ritual character. Formerly there was a specific dance for every ceremony,

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does not usually last longer than eight days, a lunar quarter. Every evening songs and dances are performed in honor of the moon, which is looked upon as a source of fertility. (2) In Fan,

> 2. The same belief exists in almost all African tribes; just as in Egypt, the moon presides over rain, which is the earth's source of fertility and thus of human fertility.

the same word, ngon, denotes "girl" and "moon," an ambiguity to be found nearly everywhere among African tribes, in varying degrees. These songs and dances are very special and repetition [533] of them is strictly prohibited outside the sacred enclosure. (3)

> 3. All I could discover on the subject from my young Christian converts who had already gone through the ceremony was that these songs were "bad" and had as their purpose procreation. There is no doubt that the Fan say things "crudely" in their songs. That is all I can say.

According to Lang, (4) this is the time when a youth is

> 4. The Making of Religion, Art.: "Circumcision."

taught about the existence of a beneficent god, a defender of morals, who condemns egoism and adultery. This is so among the Fan. In fact, it is during their retreat the chief teaches the children the mébara, or wisdom of the ancestors, and narrates the great deeds of the race. This is as much as we have been able to learn, for the rule of secrecy is scrupulously observed. During the final days the chief makes a point of mixing into the

779 884 411 principal weapon and because there are very few Fan who do not possess one. Actually, the word for "rifle" in the consecration song mentioned below is sometimes nzali, which really means "gun," and sometimes mbɛ̃nɛ̃, which denotes the "crossbow." The crossbow used to be the Fan national weapon. One of the words has changed, but the song is no less ancient for that.

In the middle of the village, the young man, accompanied by an older friend, places his rifle so that the first rays of the rising sun will strike it; he arranges around the rifle his totemic fetishes, that is, his childhood totem, which he will hereafter abandon, and his new warrior totem. In order to cast a spell [533] on his rifle, he then performs the necessary incantations, among them a hymn or invocation to the sun, of such real beauty and poetic quality that it should be quoted here.

[533]

539

## Hymn to the Sun

Sun, you who see all things,
You, whose radiant splendor
Pierces the dark mist,
Sun, to you this homage!

To you, sun, king of the sky, divine hunter,
Sun, to you this homage!

Before your flashing glance
And the swift arrows of your fiery quiver,
Into somber depths
Fearful night sinks aghast,
Beneath your blows sparkling with light.
You tear night's mantle,
A black cloak trimmed with fire,
Sprinkled with bright stars,
You tear night's black mantle.

Sun, you who see all things,
You, whose radiant splendor
Pierces the dark mist,
Sun, to you this homage!

779 When the required offerings have been made, before the
884 rifle is lifted, the actual consecration takes place. The tune and
411 words seem to me sufficiently remarkable to warrant quotation.
●533 This song, in its melody and structure, recalls the antique airs which have come down to us from the Greeks and Romans. It is always sung by several voices:

539 Song of the Rifle

Anthem: Oh, all of you, listen, listen to the song,
the song of the rifle!
Chorus: Oh, let us all listen, listen to the song,
the song of the rifle!
Solo: For you, alone, O rifle! for you alone,
Far into the woods,
Far, far have I tramped long in the forest,
No longer hearing the barking dogs,
No longer hearing them,
No more than the noise-loving cocks,
No more than the cocks,
Leaving behind the chattering women,
Leaving them in their dark huts. [534]
Refrain: Yes, for you alone, O my rifle!
For your sake only, into the woods,
Into the woods have I gone,
O my rifle, for you alone.
Anthem: All of you, come, listen to the song of the fetish,
The beloved song of the fetish!
Chorus: Let us all come, listen to the song of the rifle,
The beloved song of the rifle! (Refrain: Yes,
for you alone . . .)
Anthem: Come all of you, come, listen well and without noise,
Listen!
Chorus: And silently, heedfully, let us listen.
Solo: For you alone, O rifle! for you alone,
Deep in the woods,
Leaving the village behind,

779 would lead to a ritual offense. These branches are embedded
778 in the earth; they must also be straight, cut from the actual
622 trunk of the tree and not from a branch; upon these poles stuck into the ground, the chief arranges pieces of bamboo (1) which

[342 824]

1. Bamboo is the usual term given by analogy to the palm stems or raffia used in all Fan building, in place of real bamboo, which is unknown or a recent importation into Gabon.

[284] make a platform. They are tied together, not with the lianas usual for huts, but with lashings [538] made of rattan palm. When that work has been done, the chief places his évora biéri on the upper tier; the other family heads put their bivora bibiér to the right and left in order of precedence. When all the boxes of skulls have been lined up, each man, after having danced and sung around the altar, then approaches it again, opens his box, removes the ancestral skulls, and places them on the lower tier below the boxes. Upon his family skulls he places the family totem, then his own personal totem. There is another series of dances, accompanied by songs. The chief then advances again, alone, and puts the skull of his immediate ancestor above all the others, dances and sings, then puts the skull inside that of the first ancestor. He also takes his family totem, which by the very fact of his birth is the tribal or clan totem, and places it upon the two superimposed skulls, his father's and that of the clan father. Then there begins a special
533 song called the Song of Union. The archaic words are nowadays
622 for the most part very hard to understand, the general meaning,
779 on the other hand, is easy to grasp: it deals with the uniting of all the heads of families in direct line and consists of an invocation to the Spirit of the Race, who has passed down through all descendants from the first ancestor so as to produce a united and indivisible whole. The final words of the song express this idea quite clearly:

539

In you the last returns to the first,
The first returns to the last.
And in common accord,
Your breath that does not die reunites them all,
Your breath reunites them without ever wearying.

It makes an unending whole,
And future children, offspring of our race,
Will also be your children, O father!
As I today am your child.

The éfirfira grows and continues to grow,
New branches start from its gnarled trunk,
One after another,
They grow, yet remain always the éfirfira.

In you the last returns to the first,
The first returns to the last. [539]

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A gelded goat or often a gelded dog is then brought to the wooden altar; it is immolated, and the blood is collected in a clay pot. The chief dips a green palm branch in the blood and then puts it on the altar in such a way as to cover both the totems and the ancestral skulls.

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After this first "recognition" comes a second, which consists of a song called "Song of the Visit." The chief sings it, and all the participants repeat the refrain. Thus the Yendun tribe, for instance, the refrain is:

[539]

Bi'ne bibôñe bi Ndun,
Bi'ne fogo bisésé bibôñe bi Ndun
Ndun a ne Esa bie,
Ndun ve Esa bie bisé.

We are the children of Ndun,
Yes, we are all the children of Ndun,
And Ndun is our father,
Yes, Ndun is the father of us all.

8: Bennett D-5 (ca. 1898) 1899 FH9 Fang FH9



site for their villages. The houses can be readily taken down and erected elsewhere. The earth floor is often beaten very hard, no covering is used. The beds are made of bamboo poles resting upon end pieces, supported by four forked corner stakes. The bed is raised about one foot from the ground. In most houses are four beds, two at each end on opposite sides, having a log fire burning between, the smoke escaping through the thatch roof. The furniture is all movable, and consists of stools, cassava bowls and boards, drinking gourds, fish nets, water gourds, various baskets and hanging bamboo shelves for drying fish and corn over the fire. Food, guns and powder horns are hung up on wooden hooks suspended by bush rope; these hooks are made by cutting a suitable branch from a young tree, having a strong crutch. No separate portion of the dwelling is set apart for sleeping or eating. There are no windows to a Fang house; at night one or more pieces of bark are used for a door. All the domestic arrangements are excessively filthy. Refuse from meals is unknown, everything is eaten, including entrails and skin of animals and fish. Before occupying a new house the witch doctor (*ngangan*) is usually called to perform the ceremony of propitiating the evil spirits (local spirits), and the *biang Ekuri* (fetish) is hung up and becomes the protecting fetish of the household. This fetish is hung up over the doorway outside. The houses are built entirely above ground, the roofs are made of split bamboo and covered with thatch made from the long tough blade of a swamp reed, or rush. This thatch makes a most excellent roof, and when well put on, it is able to withstand three years of the terrible rains which fall during the long wet season.

342 [513] 352 [356] [262] 342

## V.—*Navigation, Hooks, Nets, Fishing, Traps.*

The Fang use long narrow canoes. A suitable tree having been found is felled and trimmed, then hollowed out with the small native wedge. All the boats are open and both sides of the canoe alike. The women use the same canoes as the men and paddle them very skilfully. War canoes are made large and strong, but are otherwise similar in construction to the canoes in daily use. A kind of lugger sail is used and the natives sail a thin canvas very close to the wind. The baler used is made of wood; it much resembles a large flat sugar scoop and is common among tribes along the west coast. This baler is used most skilfully and with great rapidity by both men and women. In paddling, no fulcrum whatever is used. The men and women either sit or kneel, grasping the paddle handle in its upper and lower thirds they plunge the blade deeply into the water, and force the canoe ahead with great rapidity. One man, woman, or a child steers, using an ordinary paddle; the time kept while paddling is excellent, and is usually kept by one man chanting a Fang song, not unlike a white sailor's shanty, the paddling taking on renewed vigour during the chorus. The sails are usually made now of imported trade cloth, but I have seen them made from the native bark cloth. Only one sail is used and the canoes are able to beat up well against the wind.

501 [396] 502 [533] [44] [501] [439]

8: Bennett D-5 (ca. 1898) 1899 FH9 Fang FH9



places where they are going to build these respectively), large bush rat, porcupine, squirrels, die in the traps; deer, gazelle, antelope, large deer and pigs die in the pitfalls. The animals which die in the *olam* are these. This is the *olam*. 224 539

## XVII.—*Burials.*

Death is never considered as due to natural causes. Disease followed by death is due to *evus* (witch). It is not considered unlucky to attend a dying person. The body is usually left in the house until burial. Embalming is not practised. Mourners smear white clay on their bodies and wear necklaces of pineapple fibre for one moon (month). A coffin is not used and the body is buried in the sitting posture. After burial the grave is levelled off as is the case almost throughout West Africa; the only difference between the burial of a headman and a common man is in the amount of visitors and mourning, and the quarrelling over his goods. Wives of a dead headman remain in mourning from one to three moons (months). The witch doctor, *ngangan*, usually performs a post mortem to find the witch. I attended a post mortem on an old woman. The witch doctor ripped open the abdomen with an old rusty knife, grasped and cut away the uterus and holding it up to the crowd declared "Six witches!" The crowd passed the word "six witches," and spoke the praises of the witch doctor. Relations usually continue to mourn or wail for one moon while inside the house or at work in the gardens. The most common wail is *Ó nan Ó! Ó tat Ó!* (Oh mother! Oh father!). 764 [761] 765 [763]

## XVIII.—*Akóm.*

This is a dance. It is not *biang* (medicine) nor is it *eki*. It is, however, practised by men only. The women must not see it. The latter stay within doors, and only hear the words which the men speak outside. The men speak with artificial voices, so that the women cannot recognise who it is that is speaking. (*Fam a kobo ne kiá zie nkót.*) To make the artificial sounds they use a membrane (*ten*) which encloses the young of the spider (*ndenbóa*). This they spread over a hole (about ¾ inch diameter) near the small end of an elephant tusk (*mbang nsok*) from 1 to 2½ feet in length, attaching it with beeswax (*abē*) or a liquid which is obtained from a plantain stalk fresh cut. This juice is called *akirl*. It possesses an adhesive property. The man blows on the large end of the ivory. A curious sound then issues through the membrane so that the man's voice cannot be recognised. This instrument is called *mbang akóm*. The act of playing on the instrument is called *e kobe akóm* (*e kobe*, talk). The performer sings songs; the words are distinctly heard. He sings and all others sing responsively (*a ye bo'bengese b'aka*). 535 534

Many songs are used in *akóm*. Here are three specimens of them:— 535 539

(1) *Benza b'abete kobo? Biso benga way mvé.* Who speaks any more? (*i.e.*, Be silent, let no one speak.) Others are listening with pleasure (*i.e.*, to the performance).

8: Bennett D-5 (ca. 1898) 1899 FH9 Fang FH9



533 Response by the audience: *Nangekobe.* This word seems to have no meaning but to be simply used as a responsive utterance.

539 (2) *Akóm ke yeye zazam.* Let not the *akóm* sing my song. This supposes that another similar performance (*akóm*) is going on in the neighbourhood, and the performers in it are urged not to make use of the song used by those in the first (*akóm*).

Response: *Ziazia, akóm ke yeye zazam.* The word *ziazia*, like *nangekobe*, appears to have no meaning, and to be simply used as a responsive utterance.

(3) *Ke bele me nzok zam ne mabata.* Do not catch hold of my instrument (tusk of elephant) with *mabata*, *i.e.*, because you have the sickness *mabata* (a kind of sloughing phagedina).

Response: *Ziazia*; *ke bele me nzok zam ne mabata.*

## XIX.—*Abnormalities (Natural Deformities), Albinism, Erythrism.*

732 During my residence among the Fang I saw five albinoes (shown on lantern
143 slide). The natives say of these albinoes: "They are white, but *not real* white people." They are treated fairly well; their ever restless eyes cause them much ridicule and annoyance. I know of only one being married. They are not long lived. After death the skull of an albino is greatly valued for medicine, especially for placing with the *biang-akamayeng* (protector of the tribe).

Erythrism is occasionally met with. A red-haired Fang lived in the town of Jam-anen (large affair); his skin was chocolate colour, but his eyes had a pale pinkish colour. The first sight of a red-headed black man surprised me very much.

Hare lip is very rarely seen.

One case of hermaphrodism came under my notice, a Fang male; he was looked on as an *ngangan* (witch doctor) of great power, and was much reverenced.

### *Deformations (Artificial Deformities).*

304 A. *Facial.*—The triangular nasal cartilage is frequently pierced. This practice is mostly indulged in by women. Bars of bamboo are inserted or porcupine quills. It is considered *mbung* (handsome).

The lips are not pierced or deformed in any way.

The ears are pierced and ear-rings worn.

Fetish is also suspended from the ears.

B. *Dental.*—Males file the upper and lower incisors to a sharp point. The only reason given is, "it is *mbung*" (handsome).

## XX.—*Fang Proverbs and Sayings.*

539 *Ma kóm wam nlem*, I think in my heart.
*Me ku*, I am gone, said in taking leave.